2: Thevet--240 (1555) 1878 Tupinamba
116, 301, 287

The Tupinamba use the yellow feathers of the tucan to decorate their clubs and make caps, hats, and other things. Thevet brought back from Brazil a hat made of these feathers [AM: Summarized]

2: Thevet--244-245 (1555) 1878 Tupinamba
116, 231, 287

The caninde is a species of parrots of the same shape as to the beak, head and feet. The natives value them because three or four times a year they pluck their feathers to make hats, decorate shields, clubs, hangings, and other exquisite things which they make. These birds are so tame that during the day they stay on the trees and around the huts. At night some go into the huts and others into the forest, but they never fail to return the following morning. They have several other kinds of parrots.... They keep them in their huts without putting them in cages as we do. The women feed a few of them of the size and color or our orioles which they value especially, going so far as to call them in their language, their friends. They teach these birds to speak and to ask for flour or they teach them to say that they must go to war against their enemies, capture and eat them, as well as many other things. They never give them fruit to eat because they say that it causes a worm which eats their hearts. There are a great many parrots in the woods which they kill with their arrows for food.

4: Léry--I, 127
116, 293, 287

(1557) 1880

Tupinamba

With stones or an iron knife they chop the feathers plucked from white fowls into minute pieces. They boil them with brazil wood to dye them red. Then they smear their bodies with gum and glue on these feathers, thus feathering their bodies, their arms and their legs.

4: Léry--I, 129
116, 301, 287

(1557) 1880

Tupinamba

The feather ornaments of the Tupinamba were mosaics of feathers.

The caps, bonnets, bracelets and other garments of green, red, blue and other colors were made with feathers diversified, combined and neatly tied up with very small pieces of bamboo and cotton thread, so cleverly arranged that they looked like velvet with a long nap.

8: Soares de Souza--319-320 (1570-87) 1851 Tupinamba
116, 287

They know how to stain white feathers red or yellow. They also counterfeit the feathers of the parrots with the blood of a frog. They pluck the green feathers and cause them to turn yellow.

11: Vaz de Caminha--Z6 (1500) 1938 Tupinamba
287

"They traded there.... caps of green feathers and a cloth of feathers of many colors, woven in a very beautiful fashion. (2)"

"2. This was a feather mantle. These have long been celebrated and specimens have been preserved in the principal ethnological museums. The feathers used were largely from the guara abucu (Ibis rubra), of whose feathers these Indians were particularly fond and in fact undertook long expeditions to obtain them. They were fastened around the shoulders and extended like a cape down the back, sometimes almost to the feet. The feathers were tied to the cotton string, which formed a network to hold them. According to the account of Soares de Souza (Tratado descriptivo do Brazil em 1587, Rio de Janeiro, 1851, p. 320), the mantles were made exclusively by the men. They were worn by the sorcerers and perhaps by others. Feather ornaments must have been the chief distinction of wealth. It was a peculiar characteristic of these Indians that they carried their decorations at their backs rather than in front. The Tupinamba did not know how to weave."

The feather cap (pl. III, fig. c) has the appearance of a hood, a form which corresponds rather well with the description of Soares de Souza; in the absence of this similarity, its technique alone constitutes sufficient proof in favor of its Tupinamba origin. It is composed of green feathers, verging on yellow, taken from a common species of parrot. Its framework, if I can express myself thus, is formed by a network of a close mesh. The designs a and b of fig. 10 indicate the manner in which the plumes were attached to a small splinter of wood, held in its turn to the mesh of the net by a thong of bark which thus enveloped the feathers. The whole thing was solidly bound by a cotton string. It should be noted that the feathers and their supports are not inserted into the knots of the net. These [132] little pieces of wood are intended to facilitate the ligature of the feathers which were much too fine to remain solidly held in a simple strap...

Two other bonnets which also form part of the collection [EJ: at Copenhagen] must be attributed to the Tupinamba. Their identification presents greater difficulty, since this type of headdress was never described by the ancient chroniclers. On the other hand, it approaches in shape that of a bonnet which covers the head of a Tupinamba on the ancient engraving published by Hamy. Like the latter, these two bonnets have a havelock which in the example (pl. II fig. a) [135] extends to the base of the back and in the other (pl. II fig. b) to mid-shoulder. These two pieces are extremely ancient and even if the similarity which I established does not stand, their attribution to the Tupinamba would be no less certain. In fact, their technique (pl. III, fig. a and b) is in the

minutest detail the same as that of the hoods of feathers of the Museums of Bâle, Copenhagen, Berlin and Paris, objects which are typically Tupinamba. The bonnets have been made with purple colored feathers, without doubt those of the ibis rubra. I will speak later of the great fuss which the Tupinamba make over the plumage of this bird.

The ornament of feathers represented in the pl. II, fig. c is probably a headdress intended to cover the head and neck. One can see similar ones in Staden. Among the Indians whom this chronicler sketched, there are several who wear on their shoulders a cape of feathers which falls from the head and which constitutes a faithful counterpart of the piece which occupies us.

The feathers of the three headdresses which we have just examined are attached to a net with a large mesh. As their stem is rather large, it is not necessary to apply them against pieces of wood to prevent their slipping out of the knots.

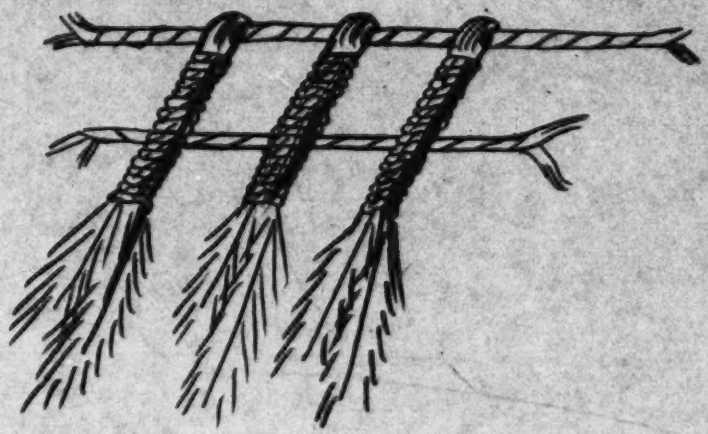


Fig. 10, a

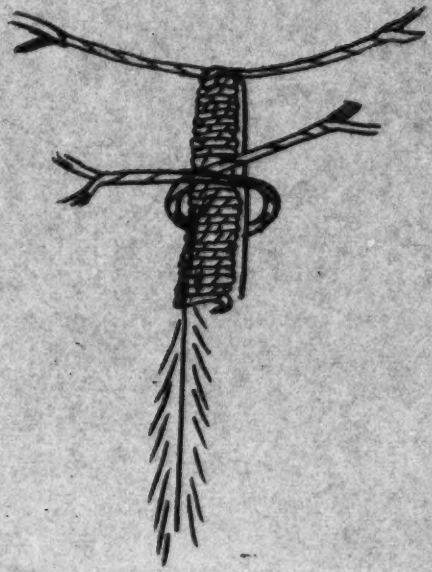
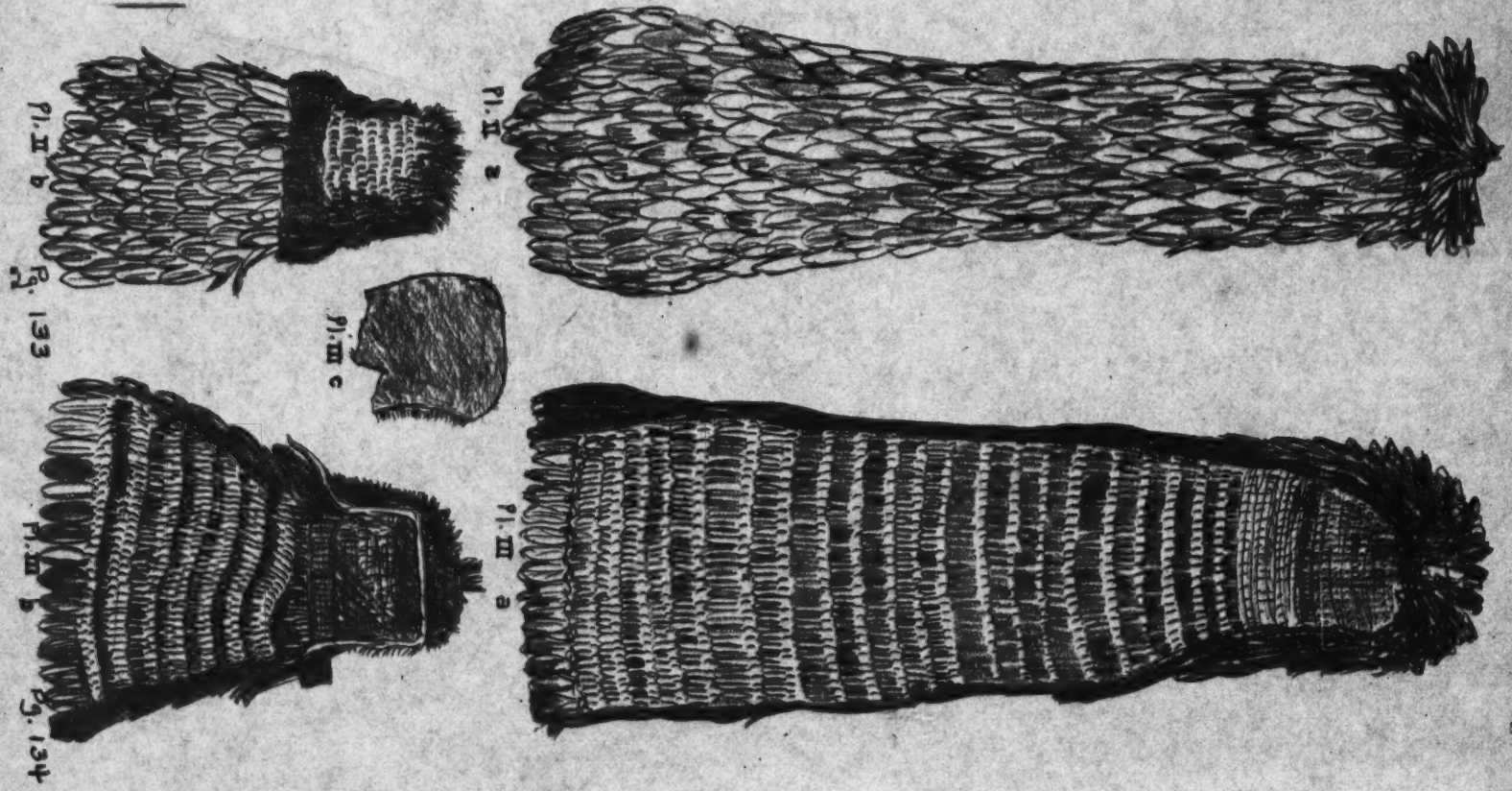


Fig. 10, b

19: Métraux--133-134 E-4 (no date) 1928 Tupinamba
116, 287, 292



19: Métraux--137-139 E-4 (no date) 1928 Tupinamba
116, 287, 292

The diadems of plumes of the Tupinamba have excited as much astonishment among the ancient travelers as the bonnets. Vaas de Caminha mentions them and Soares de Souza tells us that they can be worn at the same time as the bonnets...

These diadems are moreover cited in passing by Cardim and Yves d'Evreux. They have figured rather largely on the flying sheet which represents the Indians on the coast of Brazil and which is the first iconographic document which we have on the Indians of America. This headdress has rapidly become the characteristic ornament [139] of the savage Indians and in the editions of the ancient chroniclers of Brazil, this attribute is rarely lacking. A curious thing is that it does not often appear in the illustrations of the book of Staden; one can see on the frontispiece of the second part of his chronicle two Indians, one of whom wears a dozen feathers placed around the nape of his neck like the spokes of a wheel.

The magnificent diadem reproduced here (fig. 12) forms a part of the same collection as the preceding objects. By its shape and its beauty, it can be considered as one of the finest samples of this type of headdress which has been collected in America. It is composed exclusively of red feathers, probably tail feathers of the ibis rubra. It should be remembered in this connection that Staden, Margrav and Vasconcellos have noted that these headdresses were ordinarily red.

19: Métraux--137-138 E-4 (no date) 1928 Tupinamba
116, 287, 292,-301

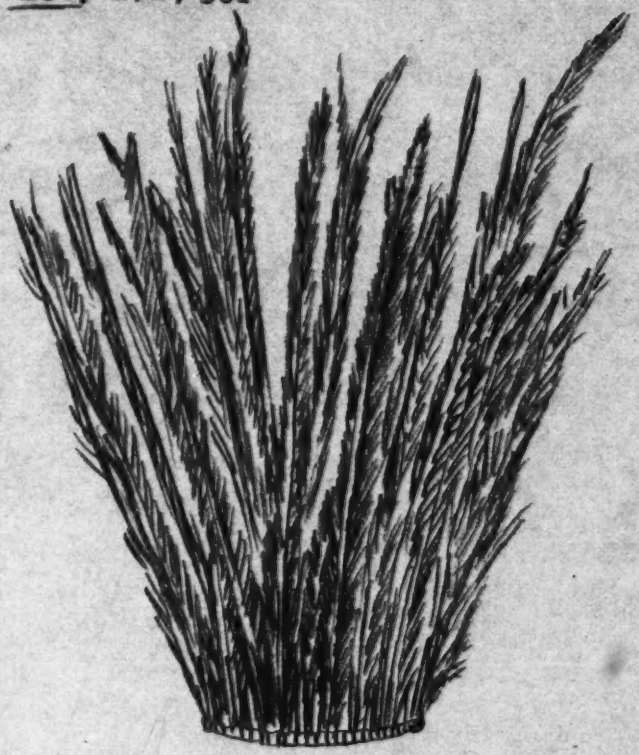


Fig. 12. Pg, 137

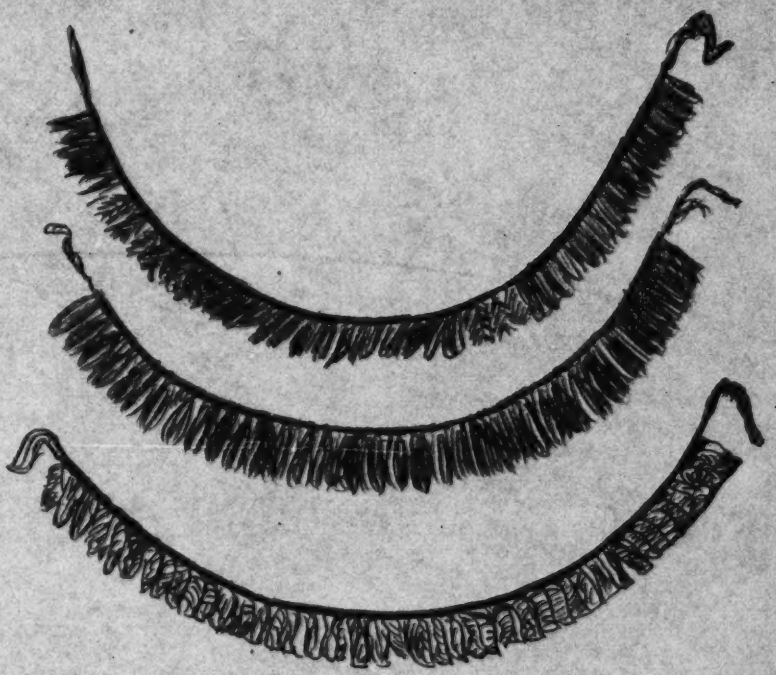


Fig. 13. Pg. 138

19: Métraux--139-140 E-4 (no date) 1928 Tupinamba
116, 287, 301

[EJ: also in the Copenhagen Museum is] a little collar of feathers whose technique and color are so similar to that of the bonnet (pl. III, fig. c) described above that they both seem to have come from the same hand. This observation agrees fully with what Claude d'Abbeville tells us concerning this ornament: "And in place of collar or a ruffle, they put a beautiful necklace of woven feathers as above (that is, like the bonnets described before the collars) which they call Aiouäcara."

The Museum of Copenhagen also possesses three collars of red feathers (fig. 13) without doubt acquired among the Tupinamba who, as we are aware, made collars from feathers of this color, probably those of the ibis rubra. [140]

The Tupinamba wore around the legs below the knee, garters made of feathers.

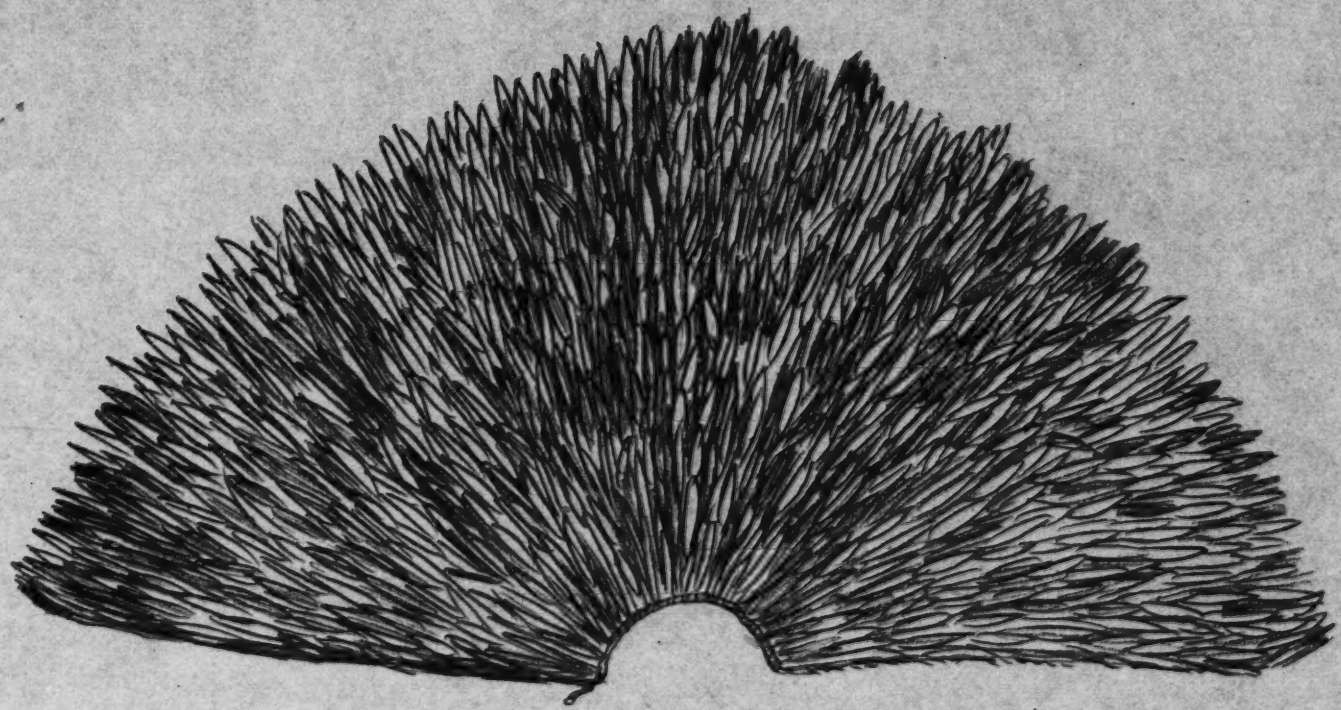
19: Métraux--140-141 E-4 (no date) 1928 Tupinamba-1-2
116, 287, 292, 177

The cloaks made of feathers of the Tupinamba have been famous for a long time. Samples of them have been preserved in the Museums of Berlin, Frankfort, Copenhagen, Paris, Bâle and Florence. I have had occasion to study closely four of these cloaks: those of Bâle, Copenhagen, Berlin and Paris. Unfortunately I could collect little information on the fate of these objects before they were acquired by the Museums of the towns which I have just enumerated. The specimen at Bâle was bought at Aarau where it was carried on the occasion of the masquerades. Its American origin could be determined thanks to the nature of these feathers which have been identified as being those of the ibis rubra. The cloak of feathers preserved at Copenhagen figured in the 'Kunstkammer' of the king in 1690; it probably formed part of the collection which Prince Maurice of Nassau gave as a gift to the Grand Elector of Brandenburg and which includes ethnographic curiosities side by side with specimens of natural history. It is from Florence that the cloak of feathers comes which is possessed by the Ethnographic Museum of Berlin which secured it by exchange. The one which is today at the Trocadero Museum is without doubt very ancient, but it is absolutely impossible to learn anything about it as the way in which it was secured has disappeared. It was undoubtedly made by Indians who had regular relations with the Whites, as is proved by the band of blue pearls which forms its upper border. It would not be surprising if it were one of the Tupinamba cloaks carried to Europe by the navigators or French missionaries who attempted the colonization of Brazil in the 16th century; perhaps also, this mantle is the same one

which Thevet is said to have brought [141] to France as a sample of the art of the natives in the new possessions. In this case it would have been placed in the store of curiosities of the king and would have passed first to the Louvre Museum, then to Trocadero where it covers today the shoulders of a mannequin representing, if one is to believe the inscription, a Galibi chief of the 18th century!

All these cloaks, aside from some differences in detail or of carpe, offer a striking similarity whether from the point of view of the technique or in the nature of the feathers. The four were fabricated from the plumage [depouilles] of the guara (Ibis ruhra)...

19: Métraux--143 E-4 (no date) 1928 Tupinamba
116, 287, 292



Pl. IV

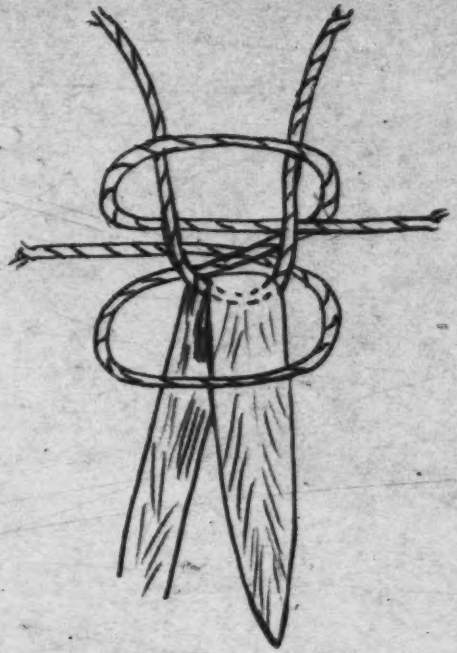


Fig. 16, a

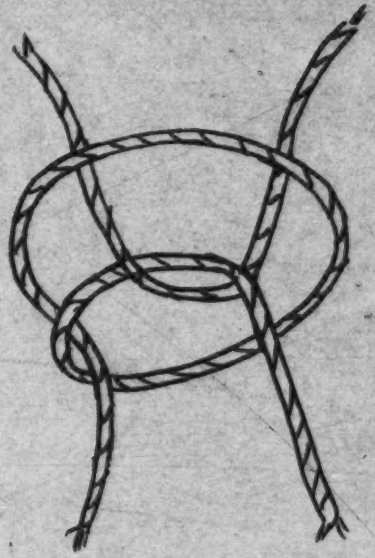


Fig. 16, b

19: Métraux--144-145 E-4 (no date) 1928 Tupinamba
116, 287, 292

"The sketches (fig. 16 a and b) show the manner in which the features of the cloak of Bâle are fixed to the net which forms a sort of casing. These plans suit as well the specimen in Copenhagen as well as other cloaks which I examined. If one considers their form, one notices several divergences which it would be worthwhile to note. That of Bâle (pl. IV) and that of Berlin must from this point of view be placed in the same category; they both have the appearance of a cape whose lower border, slightly curved, is noticeably larger than the upper part; this latter characteristic is particularly accentuated in the Bâle specimen. That of Copenhagen has a distinctly quadrangular form; it is also distinguished by a greater variety in the choice of feathers: with those of the guara [145] were mixed some black plumes which were rennies toward the bottom to make a large border. This cloak, the most beautiful of all without contradiction, is adorned in addition with a belt from which hang something like tails constructed by feathers whose shaft is inserted in a large cotton cord. A separate place must be reserved for the sample in the Trocadero: if by its technique, the coloration of the feathers and many other details it allies itself to those in question, it does not differ less from them in the manner in which it is worn. Instead of being thrown over the shoulders it covered the head and was held on the forehead by its inner border. I should have hesitated to attribute this cloak to the Tupinamba if Marcgrav had not assured us that these ornaments were frequently used as a sort of hood which gave protection from the rain to those who wore it.

This same day a scophion of beautiful feathers was attached to each prisoner with wax. It was excellent and properly made.

26: Thevet--247 G-3 (1555) 1928 Tupinamba
116, 266, 273, 287, 292, 301

During all these ceremonies [EJ: i.e., Tupinamba ceremonies associated with cannibalism] they only drink of their Cahouin, [EJ: wine] and walk their prisoners in the village with special costumes and frontals, bonnets, bracelets of different colors, even dresses of feathers, which are very pretty to see at close range and from afar. I gave one of them, upon returning from my first trip in this country, to the late Monsr. Berbandy, who has since become Cardinal, who made a present of it to the king Henry II, as a rare thing, or feathers of Arrassoit, or Arait, Assajaboucou, Touapuap, and others.